GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

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MISS NELLIE L. EIBEL.

THE NEW WOMAN.

(DON'T GET MAD, GIRLS.)

The New Woman is fond,
Be she brunette or blonde,
Of showing her accomplishments fair.
She is sure she will win
In the end will come in,
And distance all champions "there."
She knows all the ways
Of the wrong by-gone days
You can't tell her much for she knows,
She thinks she'll get there
All the world treats her fair,
And thus her assumed knowledge goes.

"It's the clothes makes the man,"
As the saying began,
But who made the clothes is a doubt,
The New Woman's clothes
As everyone knows
Are near like a man's out and out.
You can see at a glance
That she wears the pants
On a bicycle rode one or two,
She wears the men's hats
Shirts, collars, cravats,
Which goes to show what she would do.

"God made the country
And man made the town,"
Quotation we all fully know,
But who made the circus
And who made the clown,
Please tell us, and somebody show,
Is woman the weaker
Or is poor *man* slow.
Pray give us a guide to go by,
If women are in it
Please don't lose a minute
And tell us which way we should lie.

Court officials out West
Thought they could get the best
Satisfaction from women at large,
So they swore them all in
And the case did begin
And held them all strictly to charge.
Have you settled the verdict?
The judge meekly cried.
"We're not able now to agree,
We're all in a dump
Can't agree, and we won't,"
"Discharge all the jury," said he.

W. F. Bacon.

MISS NELLIE L. EIBEL.

We present to our readers on the first page of this month's GAZETTE an excellent likeness of a very talented young lady banjoist, who is still in her teens, Miss Nellie L. Eibel of Malden. Miss Eibel is hardly seventeen years of age, her birthday coming on the fifteenth of the present month. She is a daughter of Adolph and Nellie Grace (Derrick) Eibel, and was born in Seymour, Conn. Her parents removed to Somerville when she was but a year old, afterwards to Reading and later to Malden, where at No. 1 Prosper avenue the family still resides.

Young Miss Eibel's father has been for years a banjo manufacturer and it was through his desire that his daughter took up the study of this instrument when not yet eight years of age. She began taking lessons right away and of the best teachers, Mr. A. A. Babb, the well-known instructor, having been her teacher for years Miss Eibel's public career was almost simultaneous with her taking up the instrument, her first appearance being in Eberle Hall, Somerville, where she scored a hit. She later played at the Old Howard, before that theatre had begun to lose its old time reputation and to large audiences; and she has been playing constantly in public ever since and with ever increasing popularity.

Miss Eibel also plays the mandolin, guitar and piano, having taken the first up about a year ago, and she is just getting under way with the guitar in public. The piano she plays chiefly for her own amusement, but she is an accomplished player thereon. She has been teaching now steadily for about three years, though she gave lessons while but ten years of age. She gives instruction on banjo, mandolin and guitar, both at her own and her pupil's homes, and this with her concert work makes great demand upon her time. As a performer she has an extensive repertoire, playing overture from William Tell, Gipsy Rondo, and the best classic music as well as plantation melodies and music of the popular variety. She played in the Boston Symphony Orchestra for two years and also with the Melodia Orchestra. She has also been frequently accompanied in banjo duets by her sister, Miss Julia Eibel, who is also a skilled player.

Miss Eibel already has a considerable number of engagements booked for the coming season where she will be much heard. Her reputation has been acquired as a soloist and she does not care to appear otherwise. She has thus far given three annual concerts in the city where she makes her home, and last year developed an ability as a business manager, making all the arrangements for her concert which was a pronounced success. Miss Eibel has been the recipient of many flattering notices from the metropolitan and suburban press and certainly has a brilliant future before her.

STORY OF THE BANJO.

(CONTINUED.)

There are many excellent instruments upon the market, among which may be mentioned as specially worthy of consideration those made by Lansing, Gatcomb, and Fairbanks of Boston, and by Stewart of Philadelphia. The writer, devoted to the very best interests of the banjo, believes, without interest or prejudice of any sort, whatever, that the Morrison is the best and most enduring instrument that has thus far been produced, but hopes that experiment and experience will teach how a richer and fuller tone may be imparted to the banjo. Each make has its votaries and pamphlets are circulated by the manufacturers extolling the special merits of their respective instruments, and setting forth in glowing terms their ultra excellences of tone and construction.

The banjo journals that are published throughout the country contain matter of greater moment to those interested in the banjo, and do much to advance the character of its music, the proper fingering of the instrument, and to promote its general welfare. The criticisms are, for the most part, fair and generous, and free from jealousy, or acumen, though now and then some one tries, either from personal pride or pecuniary interest to ride some particular hobby almost to death. It is a wide world, with room enough in it for all deserving folk. Let no one set himself up as too absolute an autocrat, but live and let live.

A careful perusal of these journals will give the reader a fine opportunity to study the different opinions as to the requisites for securing in a banjo the proper quality of tone, what its proportions should be, whether the neck is to be made of a solid arm or in two pieces, by which method the greatest compactness of manufacture may be secured, what the proper pitch of the neck to the surface of the head should be, and how the finger board should be fretted. One may learn, too, about tail pieces and the various ways of attaching them; about banjo heads, and how they should be put on the rim and subsequently cared for, about bridges, their size, shape, and material; about strings, and worlds of other matters of import to the neophyte, the student, and the proficient.

Much has been said in times past and present concerning the part the African has played in the origin and development of the so-called "negro melodies."

There seems to have existed among them in their native land a certain innate proclivity and fondness for time and music; their instruments of percussion, and particularly their stringed ones, betoken this. As was mentioned in this writing, the presence of the latter, in various conditions of advancement, among the tribes of Africa, bears out the idea of a natural musical bent, and of its relative progress in their own country.

The slaves of the United States were thrown among the whites and their superior knowledge of music; an inborn love thereof induced in the negroes an imitation of what they heard and fancied; these crude reproductions being freighted with weird and characteristic peculiarities of time, melody, diction and rendition. An appreciation of the eccentricity, the comicality, the pathos of these expositions on the part of the negroes, led those who were their masters and daily brought into contact with them to idealize and sing or play a musically acceptable version of the negro conceptions and imitations.

This was done to a greater extent by those in the "show business," who travelled among the darkies in their professional journeys through the slave States and along the Mississippi River, and saw large pecuniary benefits in store for themselves by presenting to the public a delineation of negro character, songs, and music;

an embellished mixture of the negro's African and acquired ideas and their own. This was the case, no doubt, with Stephen C. Foster, who, by his pathetic genius and powers of appreciation, immortalized himself in giving to the world his musical poem, "Way Down Upon the Suwanee River," "Hard Times Come Again No More," and other kindred melodies.

In turn again the colored population of the United States imitated their imitators, as is attested by the nature of both the religious and secular music affected by the negroes of this county up the present time.

Many of the negro melodies carry traces and themes of Scotch, Irish, Spanish, and other airs and theories have been advanced in explanation of how these influences were brought to bear directly upon the negro, which no doubt are to some extent true. A solution of the matter seems to lie in the fiddle tunes used by the white bands of negro minstrels. In old times many of those musically inclined and who were associated with these companies had learned directly or indirectly, among the dance houses and places of resort of New York, and other seaboard cities, a great variety of jigs, reels, hornpipes and the like, very many of which were either imported direct by the sailors of all nations or were made up here of fragments of airs caught from them.

These fiddle tunes were more or less incorporated in the music used by the negro minstrels and the popular songs of the day. Mayhap some of our fancied ditties of today are born of them. Each orchestra leader was proud of the possession of a collection of these fiddle tunes and charily guarded his treasures "Frank" Converse once owned a compilation of this sort; it was in manuscript and its pages were yellow with age, and its ink dim; many of the pieces had come from foreign parts. This collection he exchanged with "Dan" Emmett for one the latter made in his fiddle days, and this Converse subsequently passed this over to "George" Coes, who is afterwards said to have published some of the airs it contained.

"Tom" McNally, "Zeke" Backus, "Charlie" Abbott, "Bub" Shattuck, "Eddie" Fox, "Phil" Isaacs, "Dick" Hooley, John B. Donniker, and "Dave" Braham had tunes of this ilk at their fingers' ends, and played them in a fashion that was irresistible. These airs were utilized in the minstrel business, and that is one way the tunes of other nations crept into music associated with the negro. John Clemons, a fiddle player of Troy, N. Y., was responsible for "Oh, Hush," the earliest of negro operas, and a composition replete with pretty, catchy melodies that have been handed down, in one shape or another, to the present generation by the minstrels.

Nowadays a very marked change has come over the nature of the banjo music played by professionals and amateurs; the old way of "striking" is rapidly falling into desuetude, while the "guitar style" has made great strides into general favor among the present generation of players, in consequence of its being specially adapted to the successful rendering of the new musical repertoire. Wonderful execution is displayed, and when the selections are happy ones and well adapted to the instrument, the results are exceedingly gratifying.

Among the banjoists is E. M. Hall, an adept in both styles of playing, who is still on the stage doing public service in burnt cork. His success throughout the United States and in England has been very marked.

The Doré brothers are in the front rank of modern players and figure before enthusiastic audiences in concerts. "The Doré Trio," composed of George S. Doré, W. B. Farmer, and William C. Doré, is about making an extended concert tour of the West and California.

A star of the first magnitude in the banjo firmament is George W. Gregory, not only as a wonderful executant and soloist, but as a thorough musician and teacher. He comes of musical parents, and in his cowboy days in New Mexico made a complete study of thorough bass. His arrangements of banjo music are artistic, among which may be mentioned Liszt's Rhapsodie Hongroise, No. 2, Moszkowski's Boleros and Spanish Dances, and the popular "L'Infanta March," of which he is the composer. "The Gregory Trio" appeared first in "A Trip to Chinatown," under a six months' contract, receiving the favorable criticisms of managers and the press. It comprised George W. Gregory, W. B. Farmer, and Charles Van Baar, pianist.

W. B. Farmer, a plumber by trade, studied for two years under Gregory, and while plying his vocation by day spent his evenings in persevering practice, until he is now classed with the very few professionals who have reached the pinnacle of modern excellence. It is said he has given up his former calling to devote his entire attention to the banjo, which speaks volumes for the lucrative end of the instrument as a business.

The genial director of the Boston Ideal Club, George L. Lansing, has long been identified with the banjo as player, instructor, and manufacturer. He is an excellent musician, and has won many laurels for himself as performer and composer. The authorship of "The Darkey's Dream" is to his credit also.

"The Banjo Virtuoso," A. A. Farland, is astonishing the world with his rendition of classical music. Seventeen years of assiduous practice have produced in him a marvellous technique which, added to very retentive memory, enable him to render the most difficult selections from the great composers. He has given himself up to the almost exclusive consideration of classical music, which he plays with and without piano accompaniment.

He is to be heard in concerts and at private entertainments. The subjoined list contains some of his exemplary numbers:

Rossini—Overture to "William Tell," allegro vivace.

Dussek—"La Matinee," Rondo.

Beethoven—Sonata, op. 30, No. 3; allegro assai, moderato, allegro vivace.

Chopin—{ Polonaise, op. 40, No. 1. / Nocturne, op. 9, No. 2.

Paderewski—Minuet a l'Antique.

Wieniawski—Deuxieme Polonaise Brillante, op. 21.

Moszkowski—Spanish Dances, Nos. 1, 2, and 3.

Schubert—{ Serenade. / March.

Bach—Violin Sonata, Preludio, Minuetto, Giga.

Chopin—Graade Valse Brilliante, op. 18.

Haydn—Gypsy Rondo.

Mendelssohn—Concerto, op. 64; allegro vivace.

The firm of Brooks and Denton is known throughout the banjo-playing world; it is composed of R. R. Brooks and Harry M. Denton. The latter, a Brooklyn lad, took kindly to music twenty years ago, and studied the guitar under Bini; later on he was connected with the Tipaldi brothers, mandolinists. He first met his partner in 1885, in their studio at a rehearsal, and the following year took lessons of him on the banjo. In a tournament at Chickering Hall, in 1887, Brooks and he were among the contestants, winning respectively the first and second prizes. The firm was formed in September of the same year and has continued prosperously ever since.

These two, with Vess L. Ossman, form a trio of banjoists not to be excelled. Ossman came from Hudson, N. Y., where for many years he played the banjo with remarkable proficiency, to the delight of audiences along the river, appearing in concerts and entertainments of a musical nature. He won second prize in one of the Chickering Hall contests in 1888, and is "right up with the crack-a-jacks."

"Ruby" Brooks, and every one knows his extraordinary skill as one of, and why not the very first of all, the banjoists of today, made a maintenance with his favorite instrument at Stamford, Conn., where he was born. One was given him as a birthday present and hts first lessons were from local players in the town.

A career of local abstinence, both as to intoxicating beverages and tobacco, minister not a little to his phenomenal success. His versatility is great, and besides being an exponent of classical music, he is one of the few players before the public thoroughly imbued with a due appreciation of all that is pleasing and acceptable in the "old-time" music of the banjo. He has reproduced, in the "guitar style," many of the notable and desirable effects that made Horace Weston's efforts so popular; he is one of those "born how to play" which is as much and essential as persistent practice. There is a world of truth in what "Tom" Kerrigan, the piper, once said to "Dick" Hooley about a certain fiddle-reel the lat-

(Continued on page six.)

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Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

SEPTEMBER, 1896.

EDITORIAL.

"Babb's Practical Guitar Instructor," though only published last spring, has had a remarkable run thus far. Its authorship vouches for its merit for A. A. Babb is recognized as an authority on guitar instruction. It is simple in its methods, admirably arranged for both teacher and pupil, a fact that the former should bear in mind now that the teaching season is again at hand. Price only one dollar.

Vacation is now practically over, teachers and pupils in our profession are turning city-wards again, with many already home. All, of course, have had a great time in the country, at the mountains or along shore, and return rested both in mind and body. We wish them all prosperity for the coming year.

With this number begins the tenth volume of GATCOMB'S MUSICAL GAZETTE. During its existence it has seen many aspirants for musical patronage in its line, a number of which have fallen into "innocuous desuetude" or died altogether, while not a few, illustrating the "survival of the fittest," are enjoying with ourselves a well-deserved circulation. The GAZETTE is still ambitious to win the favor of new friends while retaining that of old patrons, and will do its level best to reflect faithfully and interestingly the news and interests of the banjo, mandolin and guitar world.

Who said business was flat? There have been more visitors at this office for the past ten days looking about to make arrangements for instruction on banjo, mandolin and guitar, than we have seen in the same time for a long while. And this is a very accurate index of what is to be expected, as we look at it, for the coming year. Just wait and see.

G. L. Lansing spent the latter part of August at Wareham, which by the way is a fine place to put one's time in during the summer.

Roy B. Simpson of Fort Worth, Texas, is quite a composer as well as teacher, having written several two-step waltzes and a score or more of technical studies for the mandolin.

Miss Maude A. Emerson, whose busy season last year had left her considerably tired, has been recuperating at Nantasket Beach and Tilton, N. H., during the summer. Her address for next season will be 8 Union Park, this city, where she will give competent instruction on banjo, mandolin and piano.

We are in receipt from Prof. C. S. De Lano of Los Angeles, Cal., of a model of his new Elite Banjo Tail Piece. It is nicely gotten up and a practical improvement over the old style tail piece.

Our old friend Ike Browne of North Adams is still doing business at the old stand, and we occasionally hear from him in the way of meritorious composition for the banjo.

Mr. and Mrs. L. H. Galeucia, who have been spending the heated term at Lake Memphremagog, are expected to return shortly before the middle of the month.

Mr. Leon Keach, who for years has occupied a prominent position with the Oliver Ditson Co., and who has had charge of the examination of its manuscripts, died Aug. 15, after a lingering illness.

Mr. Walter Jacobs, the well-known publisher, recently paid a visit to his mother and sister at Niagara Falls, whom he has not seen for a number of years.

Mrs. S. Harding of Jamestown, N. Y., is a teacher of banjo, mandolin and guitar of more than a local reputation.

We have received the following new music from Alfred Chenet and Co., "Love's Dictates," arranged for piano and guitar solo and two banjos, two mandolins, guitar, mandolin and violin obligato.

Mr. and Mrs. Fred L. Turner of Dayton, O., report a good business in banjo teaching right through the summer, with excellent prospects ahead for next season.

During the month of September the L. B. Gatcomb Co. will publish some choice teaching pieces for guitar by Johnson Bane and A. A. Babb, the two well-known guitarists. Easy selections for this instrument are a scarcity, and these will supply a much needed want.

We had a very pleasant call recently from Mr. Hugo Schlam of Broder and Schlam, music publishers of San Francisco, Mr. Schlam says they will shortly open a branch house in New York city to accommodate the Eastern trade. Mr. S. is a native of New York State but moved to the Pacific Coast when a boy. This house carries a first-class catalogue for mandolin and piano.

E. M. Hall, the widely-known and popular banjoist, has joined Cleveland's Minstrels. He will prove a valuable addition to this fine company.

The *Southern Rondeau* formerly published at Fort Worth, Tex., has been *non est* for some time, its former proprietor, I. J. Stockett, having left for parts unknown. Its discontinuance was in no sense due to its able editor, Mr. Roy B. Simpson, who had nothing to do with its business management, and who labored hard to make the paper a success.

Gad Robinson, the well-known banjoist, spent his vacation at Wareham, Cape Cod. Gad owns a fine piece of horse flesh and showed the Cape Codders something out of their ordinary experience in equine speed.

A. A. Babb will return to Boston from Lake Winnepesaukee, where he has met his family, and been passing his vacation on Monday, Sept. 7. His pupils and many friends will be pleased to see him back again.

The *Cadenza* for July–August contains a good first-page likeness of Edward Pritchard of New York city, the well-known banjoist. Mr. Pritchard was a pupil of Horace Weston.

St. Louis has a first-class local organization in its Nonpareil Banjo Club, of which Prof. C. C. Bertholdt is the director. He is ably assisted by Messrs. F. A. Kilbey, T. D. Jackson and C. L. Le Faivre.

The genial countenance of our old-time friend, Mr. F. T. McGrath, is often seen nowadays in the GAZETTE sanctum. Mr. McGrath passed a pleasant and profitable year in Savannah, Ga., and expects to return thither in the fall.

Miss Emma Schubert, the well-known lady player and teacher of guitar and mandolin, of Philadelphia, has been visiting Massachusetts during the heated season.

Manager C. C. Williams, of John C. Haynes and Co., spent his vacation at his old home among the "Berkshire Hills." He drove there and back in a carriage, spending four days in making the trip each way.

Mr. E. L. Betts, of Stoneham, Mass., is acquiring quite a reputation as an instructor of the banjo in that vicinity.

Mr. F. K. Briggs, banjo virtuoso of the Utica School of Music, has been busy teaching on the three kindred instruments at New London, during the summer. Mr. Briggs is also manager of the New London Mandolin Club.

Mr. Meredith Heward, who has acquired a fine reputation as performer and teacher in Montreal, has recently been appointed guitar instructor in the Hochelaga convent

one of the leading Catholic educational establishments in that city. Mr. Heward is an old pupil of A. A. Babb of this city.

Edger and Donovan, banjoists, played at Melville Garden, Downer's Landing, the week of August 3rd, and made a big hit.

The Crescent Club played at Providence, R. I., for the Y. M. C. A. on July 30, and were a grand success. They opened a two weeks' engagement at Petersham, Mass., on Aug. 1st, and report having a fine time musically and personally. They are booked in Lynn for Aug. 19th.

Rogell and Madell, musical artists, opened an engagement at Melville Garden Aug. 3rd. Mr. Frank Eckland, banjoist, played at Quincy on Aug. 6th. His songs and playing caught on in good shape.

Hobart and Peel are a new musical comedy combination of two persons, and a good local success is looked for them.

Miss Grace Bacon is at Petersham for two weeks with the Crescent Club. Her mandolin solos are among the "hits" of the club's program wherever they appear.

E. M. Hall's and Donnelly's minstrels have closed their summer season. It was one of the best on record, and the reports from everywhere are of the best. Their engagements would have lasted longer except for engagements elsewhere that these prominent artists had made previously.

The recent concert at the North-Side Turner Hall, Chicago, was a success. Among the enjoyable numbers was a piano solo by Miss Alma Gansy, and a banjeaurine solo by Mr. Will Theel. As a duet Messrs. John Mark and Will Theel were on the program, but owing to an accident the former was not able to appear.

A NATIONAL ORGANIZATION OF BANJOISTS.

The result of the existing want of fraternity among all classes of banjoists throughout the country is owing to the want of organization on their part in a national sense.

Several years ago I published articles in banjo journals urging the holding of a "Banjo Congress," a preliminary step to an organization which would supersede obvious apathy by enthusiastic zeal among all banjoists in the interest of the instrument.

Although my proposition was indorsed by editors of banjo journals representing advanced thought, it only served to generally demonstrate the lack of initiative effort to give it practical shape.

In almost every city of the United States, musical art among people of foreign birth and descent is represented by societies of wealth with honored names, but American banjoists whose instrument interprets the melodies of the American people with captivating effect exercise no influence in the musical world because they have no organization in a representative sense.

And in lacking State branches subordinate to the authority of a governing body ruled by a president, and having a distinctive name, jealousies caused by professional ambitions have thrived instead of the benefits which would inevitably have resulted from fraternity based upon union.

But as the situation has been—as it now is—so it will continue to exist until, at no distant day, there will burst upon the scene the phenomenal genius of the master of masters, and his voice will be heard in rallying all banjoists around him in the work of superseding existing unsatisfactory conditions by a general realization of the glorious destiny that is awaiting their favorite instrument should evolution make it the rival of the violin in its possession of increased carrying results.

And then will that master gracefully step before the public gaze, and amid the enthusiasm of assembled banjoists from all parts of the union, including delegates from England, Canada, Scotland and elsewhere, raise the standard, blazoned with banjo glories, from the dust into which it had fallen, and place it high upon the staff of the national headquarters of an organization representing union in the united strength of American banjoists.

And as its bright folds are kissed by the winds, these words will be read upon them in letters of gold, "*Fraternity—The Banjo Union.*" JESSIE DELANE.

MUSICAL WORLD.

Rubenstein left a volumnous work, containing not only his opinions on musical subjects, but also reminiscences of the more important events in his life. It consists of aphorisms and brief accounts of his experiences.

Musical instruments among the Hebrews were of three kinds; stringed instruments, wind instruments, and instruments of percussion (Job xxi. 12.) Of the first there may be enumerated the harp, sackbut, and psaltery; of the second, the cornet, dulcimer, flute, horn, organ, pipe and trumpet; while of instruments of percussion, bells, cymballs, and tabrets are spoken of.

Chaney says: A perfect voice is an equal blending of power, sweetness, clearness, or of force, articulation and tone. These correspond with the physical, mental and moral development of the speaker. If one looks at you, you think of him; if he points to you you, feel him; but if he speaks to you, you know him.

There is no certainty as to the shape of the Hebrew harp. It has been variously imagined triangular, or the shape of the modern harp, or like our guitar. The number of its strings, too, is not precisely ascertained. Josephus (distinguishing it from the *nebel*, generally rendered "psaltery," which he tells us was played with the fingers, and had twelve strings) says that it had ten, and was played on with a plecturm: other authorities speak of a different number of strings. Probably the strings varied at different periods.

An effort will be made to reduce the salaries of the opera singers next season. In Europe they receive much less, in fact, there are instances where they received only half of what they got here. It has been discovered that this country pays $9,000,000 (in one place said to be $90,000,000), annually, for grand opera.

THE HOD-CARRIER'S QUICKSTEP.

A north-side man tells this story: Last week he stood in the front of his uncompleted flat building and chafed and worried as he saw the poky laborers go about their work as if the place wasn't to be turned over during the first week in May.

The men who carried in the brick and tiling from the street were especially annoying to the owner of the building. They moved about at a sleepy and turtle-like pace, and did not appear to be worried in the least when their slowness was the cause of delay on the inside work.

While the north-side man was watching them in disgust an Italian with a barrel organ halted just across the way and began grinding out a lively march. He had been playing for several minutes before the north-side man observed the marvellous effect of the music on the men who were carrying the brick. They came out of the building like circus horses in a grand entree, hurriedly filled their hods and marched back into the building at double-quick, stepping high. The owner of the building went across the street and gave the Italian a quarter, in return for which he played lively tunes for a half an hour. During the half-hour the laborers did a half-day's work.

Next day the owner ran across another Italian and sent him over to the corner to play.

The laborers didn't know what a mean trick had been played on them.—*Chicago Record.*

Haverly—"Our landlord seems to be pretty mean"

Austen—"He is. When I told him that the mosquitos were eating me up he charged me on my bill for extra meals to visitors."—*N. Y. Journal.*

Justice—"You are charged with stealing Col. Julep's chickens. Have you any witnesses?"

Uncle Moses—"I heb not. I don't steal chickens befo' witnesses."—*Amusing Journal.*

"Yes, said the builder of a row of houses on our street, "they're all gone but the one on the end."

Neighbor—"That, I suppose, is the last, but not leased."—*Texas Sifter.*

STORY OF THE BANJO.

(*Continued from page three.*)

ter was playing in the highest style of the art: "B'heavens, Dick, a man can play a reel right, but no man can write how to play it." Brooks, accompanied by Denton, went abroad with flattering letters to the English nobility and added to his fame in his own country a transatlantic reputation to be proud of. He is so familiar to our metropolitan audiences as to need no "bush" here, nor at all.

While the execution of professionals seems to be equal to any emergency, the comment is made that the judicious choice of music, with movements suited to the capabilities of the instrument, seems essential; the main reason for this being that the notes of the banjo, like those of all stringed instruments not played with a bow, are not capable of being sustained, except by use of the tremolo, which requires a faster hand and at best does not entirely fulfil its office.

Concertos, sonatas, nocturnes, gavottes, polonaises, polkas, schottisches, waltzes, and marches are among the numbers of the proficient banjoist; while some of the favorite composers are Mendelssohn, Beethoven, Verdi, Gounod, Wagner, Chopin, Suppe, Waldteufel, Strauss, Gungl, Arditi, Jacobowski, and Moszkowski There are those, who, in their enthusiasm, go so far as to expunge from their repertoire all airs savoring of "old-time" association with the banjo Progressive ideas are most praiseworthy, but the plea is here entered for the preservation of those melodies and instrumental pieces that have endeared the banjo to us all in time past and have contributed to our happiness and enjoyment under all sorts of circumstances.

The banjo is democratic, and if the Harp of the Hereafter be not confined to the conventional, but all sorts be played in Glory, who among the saints will not rejoice to wing his way, now and then, to the Ethiopian quarter of Paradise and sing to the strains of the harp of Africa?

SCOLOPAX,

—*In New York Sun.*

CORRESPONDENCE.

WASHINGTON, D. C., Aug. 5, 1896.

My dear Gatcomb:

I drew a red wrapper with the July issue of the GAZETTE; I can't let a little thing like that interfere, so keep it moving.

Every thing here in the music line is at a stand-still just at present, but I hope next season will be better than last. Cullen and Collins got their share of teaching and concert work last season, but that was nothing to brag about. In fact, there was not a great deal of business done here in our line, reports to the contrary notwithstanding. We are working on our repertoire for next season and the thermometer is up near a hundred in the shade.

On my outing this summer I met a young performer in New Haven, Mr. Charles O'Connell, who is a very clever player indeed; you will undoubtedly hear from him before long; Mr. Glynn is his ideal.

With kindest regards to you, the Ideals and our other friends in Boston, I am

Sincerely yours,

JOS. CULLEN.

ANOTHER CONCERT.

"I have concluded to abandon the Cleveland Democracy," said Eli Perkins, "and come out for Willie Bryan, the Boy Orator, and Populism."

"What are your reasons?" was asked.

"Because," said Eli, "Willie would do worse than Grover. Cleveland talked about the rich grinding the poor, but Willie is an out-and-out Anarchist. Cleveland's tariff for revenue turned out to be a a tariff for deficit. It has run us in debt about $300,000,000. Now Bryan is an avowed free trader, and he will increase the Cleveland deficit. He will increase Cleveland's monthly balance of trade against us."

"How will he do it?"

"Why, we have been exporting $48,000,000 worth of silver a year to Europe and taken their gold in return. Now, with free coinage, the United States will buy this $48,000,000 worth of silver, coin it into $96,000,000 and hand it back to the mine owners."

"What else will Bryan do?"

"Why, he says his free coinage will double the value of our $600,000,000 worth of corn and cotton, and cause England to buy these things in Russia, Argentine, India and Egypt. That will increase the balance of trade against us $600,000,000 more, won't it?"

"But can't foreigners bring their silver over here and buy corn and cotton with it?"

"Well, yes, they can bring Mexican dollars or India silver worth fifty cents on a dollar, have it coined and doubled in value at our mint, and then buy corn with it. But they won't bring any gold. Then, won't we have lots of silver? Won't we?"

"What else will Willie Bryan do?"

"The platform says he'll buy all the railroads—140,000 miles of railroads. He'll pay for them in silver, which will pay 50 per cent. profit to the mine owner. The railroads will cost $10,000,000 000. We'll have Nihilists for conductors, Socialists for brakemen and Anarchists for engineers. Coxey will be general manager."

"But will that be legal? What does our platform say?"

"Legal! Why, we will make new laws. Debs is drafting them now. Then, if the wicked Supreme Court tries to stop a strike we'll smash that court and put in Popocrat judges. That is all in Willie Bryan's platform. Then we'll have a big discriminating income tax that Cleveland wanted, but which was headed off by the Supreme Court. We'll tax the rich man's property, and then tax his salary. We'll show you class legislation."

"But where are we to get our gold from?"

"We won't need any gold. Our statesmen, Peffer, Jerry Simpson, Altgeldt, Tilman and Willie Bryan will take care of us. Most is our Mahatma, and Dennis Kearney is our Saint. Gold and the goldbugs must get off the earth. Whoop?"

"Now," said Eli, "I'm going over to the Popocrat head-quarters to talk with George Francis Train and Ollie Teale about free trade, free silver, and how we'll kill the factories, lower wages, stab the courts, increase the public debt, and bankrupt what is left of the old Republic."

GRACE NOTES.

He—"How old are you, Miss Chaffie?"

She—"I have seen eighteen summers" and about one hundred and forty falls."—*Texas Sifter.*

Employer (angrily, to clerk) —"Mr. Wagster, you're always falling asleep over your work. I don't see what use you are; I really don't know what to do with you."

Clerk (with alacrity) —"Why not make a sleeping partner of me, sir."—*London Fun.*

A minister having walked through a village churchyard, and observed the indiscriminate praises bestowed upon the dead, wrote upon the gate post the following: "Here lie the dead, and here the living lie!" *Tit-Bits.*

"What are you doing now?"

"Writing cereal stories."

"I didn't know that you ever attempted fiction."

"Oh, yes. Advertisements of oatmeal and cracked wheat are right in my line."—*Y. Y. Journal.*

"I'm tired, give me air!" gasped the bicycle as it fell on its side.—*Boston Ideas.*

A correspondent writes to know if the brow of a hill ever becomes wrinkled. The only information the Sifter can give on that point is that he has seen it furrowed with care. Such jokes are harrowing.—*Texas Sifter.*

A San Antonio lady had some goods sent home marked "C. O. D." Her little nine-year old girl exclaimed: "I know what 'C. O. D.' means; it means 'Call on Dad.'" That was a very good line-shot.—*Texas Sifter.*

Trilby and the X rays, now,
Retire, with the bloomer,
And leave 16 to 1 to be
The punching-bag for humor.

—*Detroit Tribune.*

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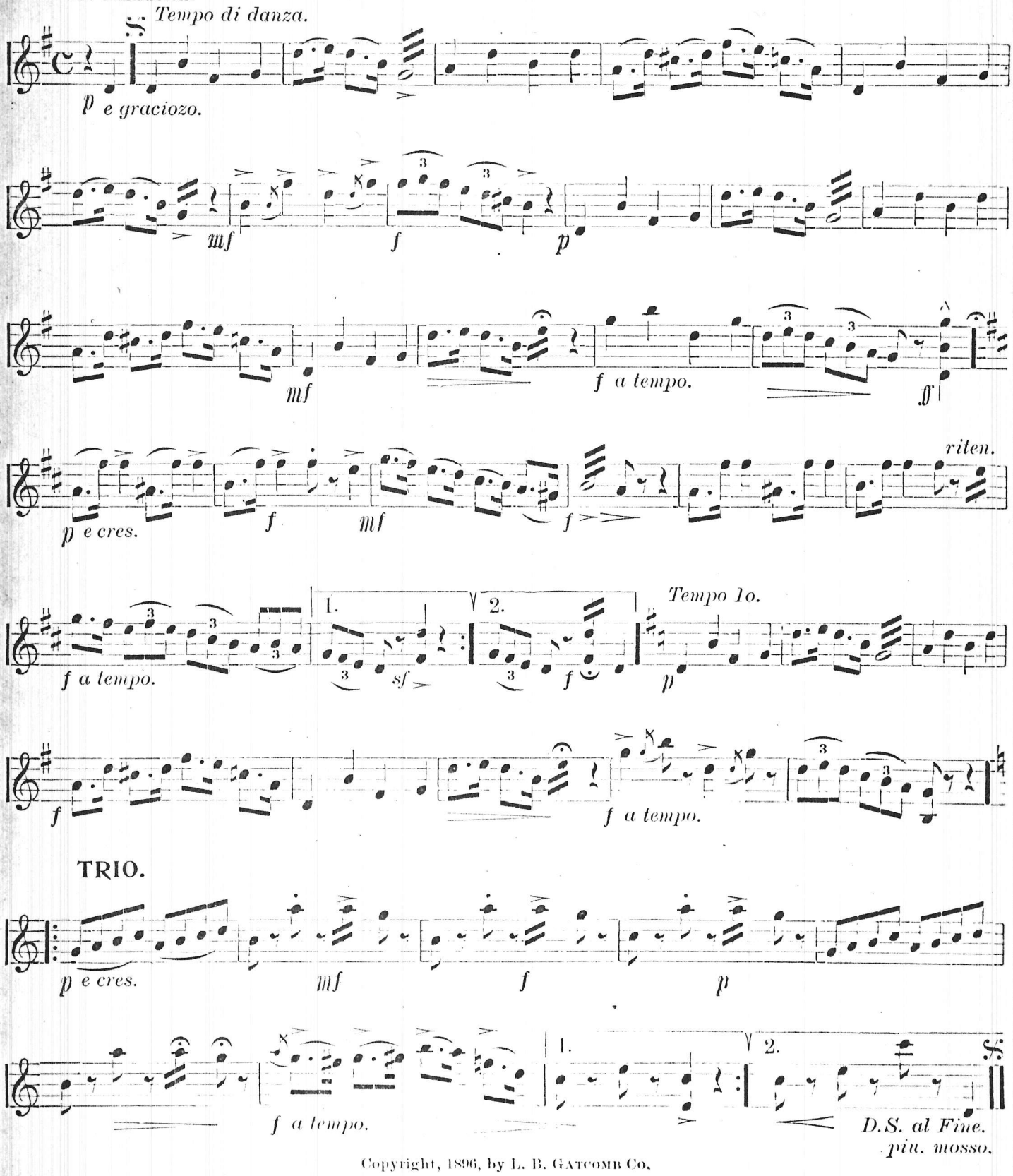
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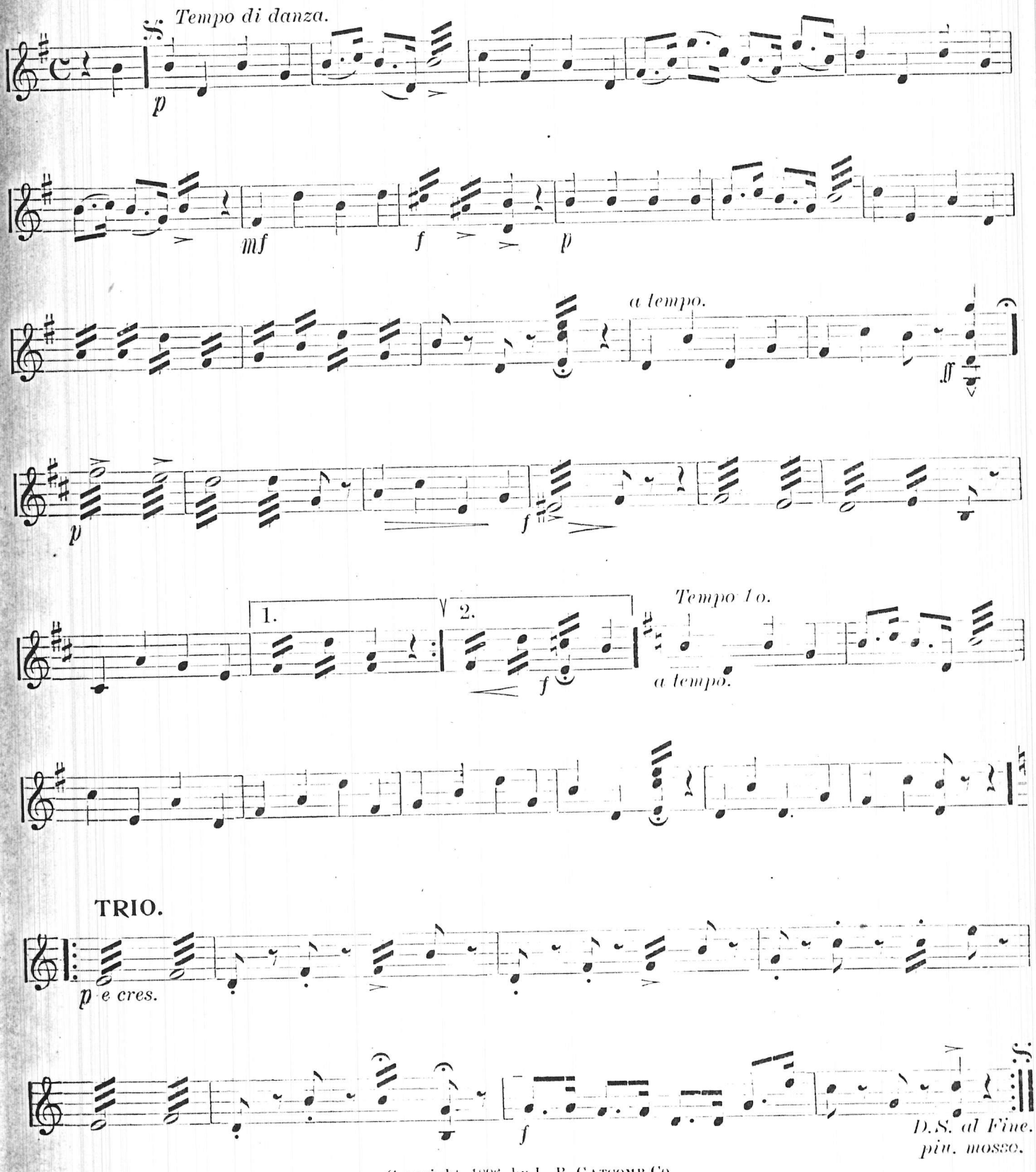

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Guitar.

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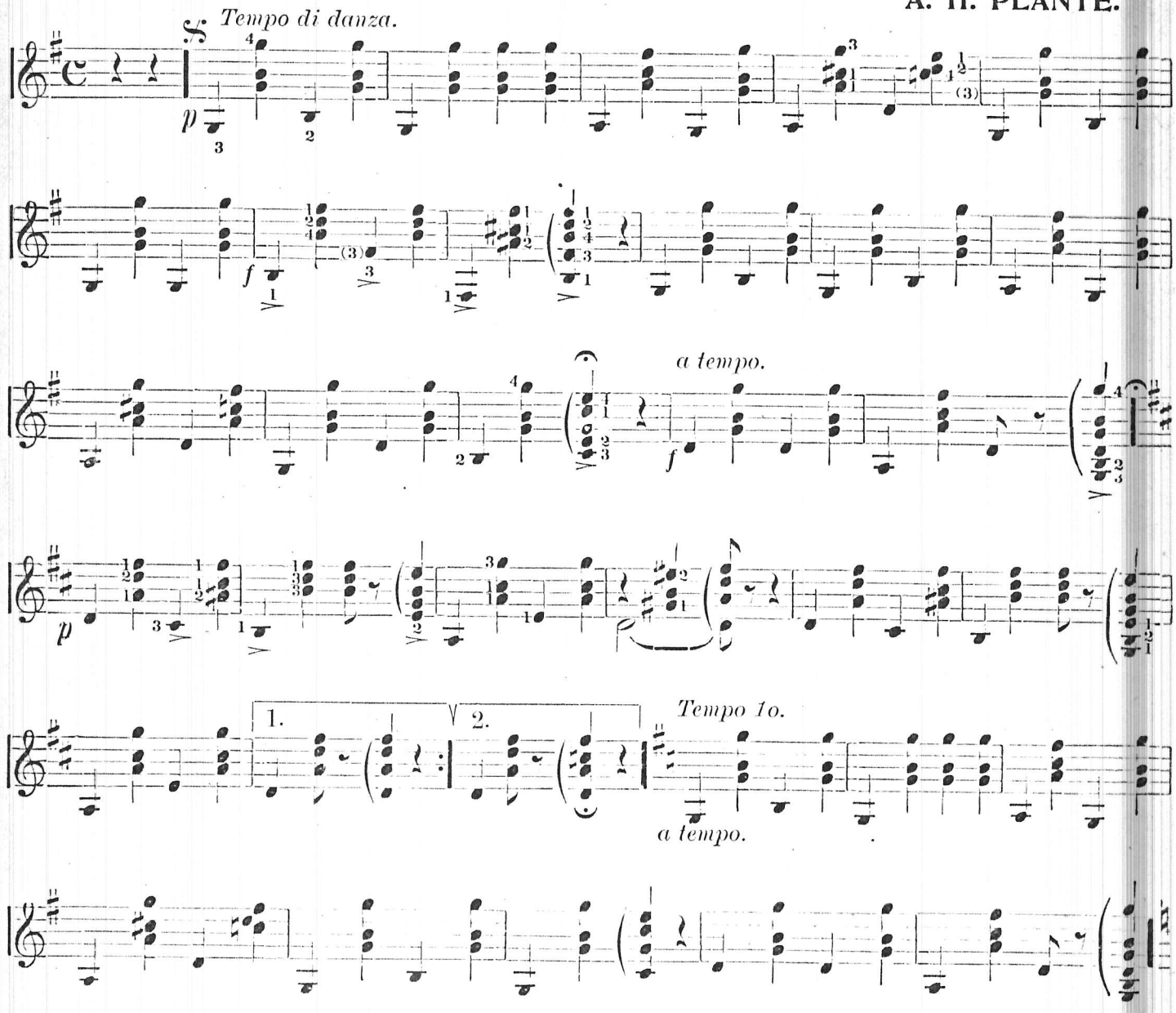
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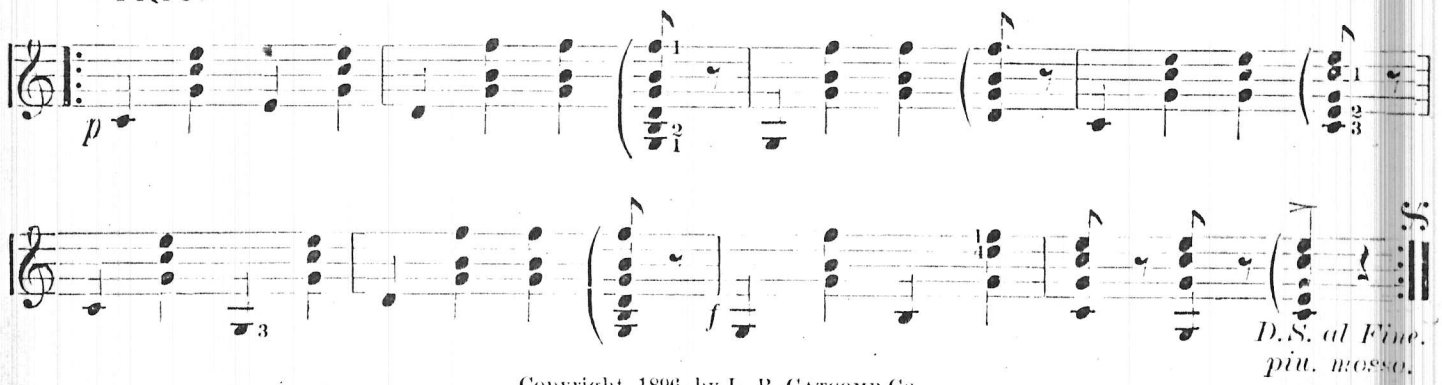
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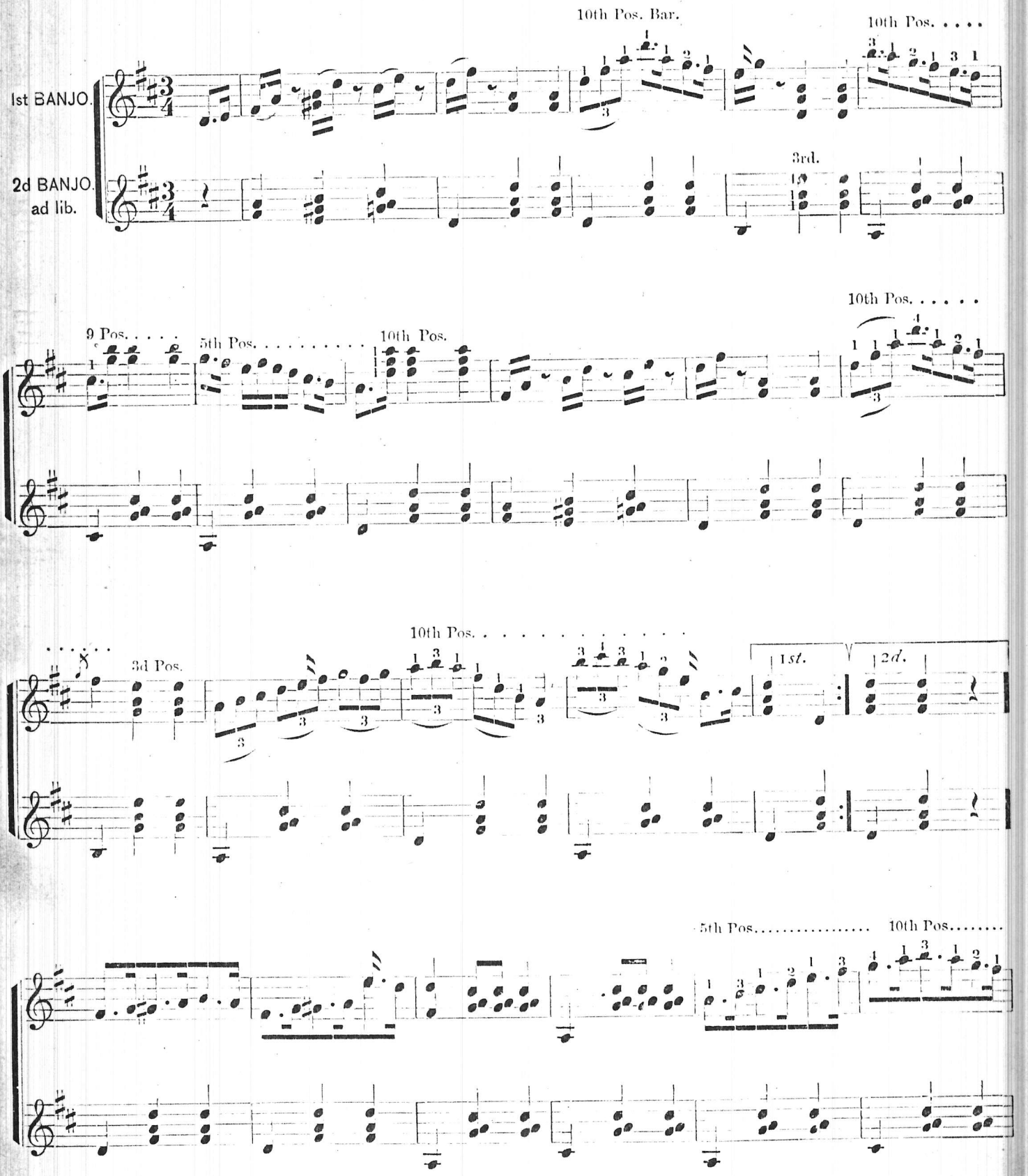
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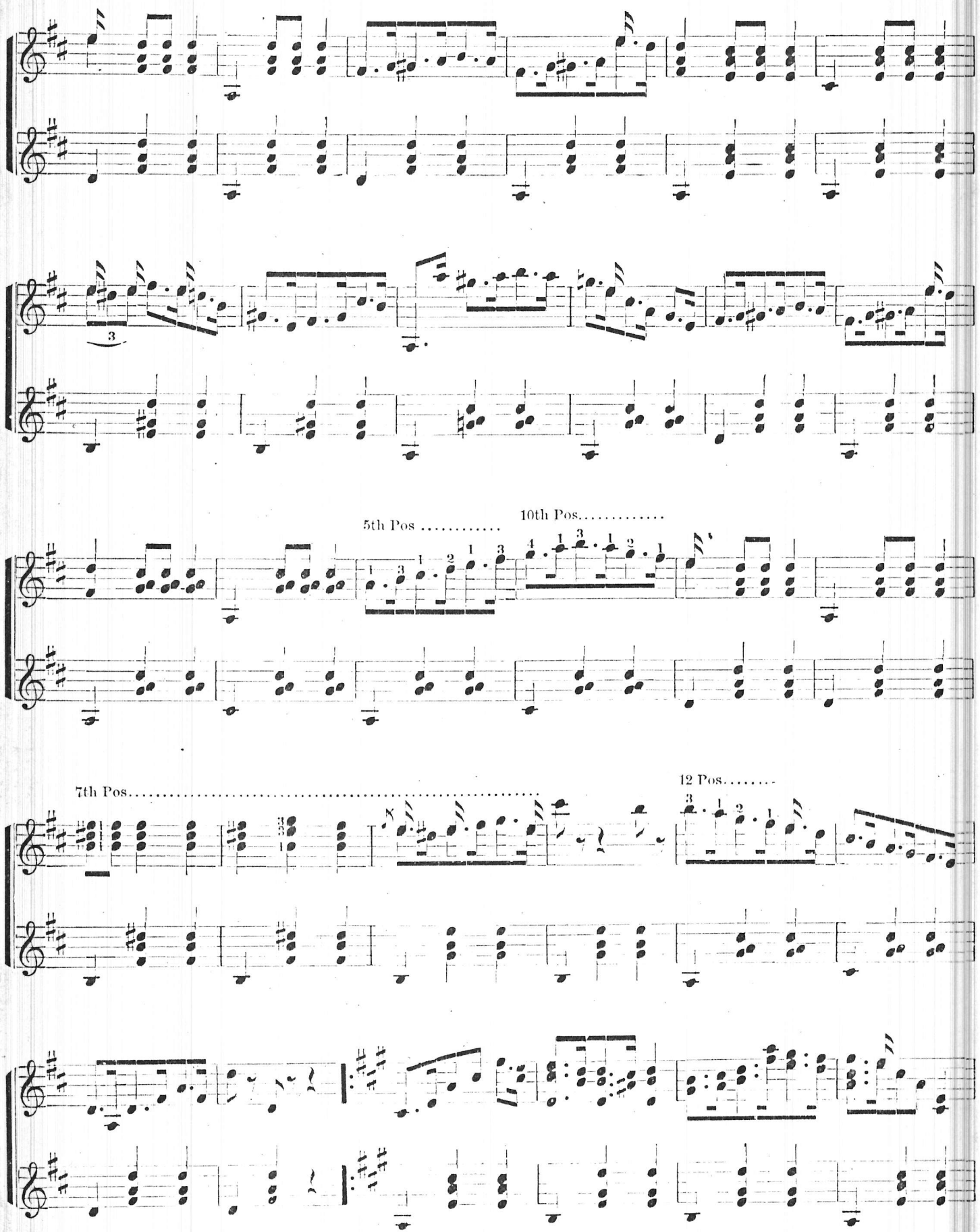
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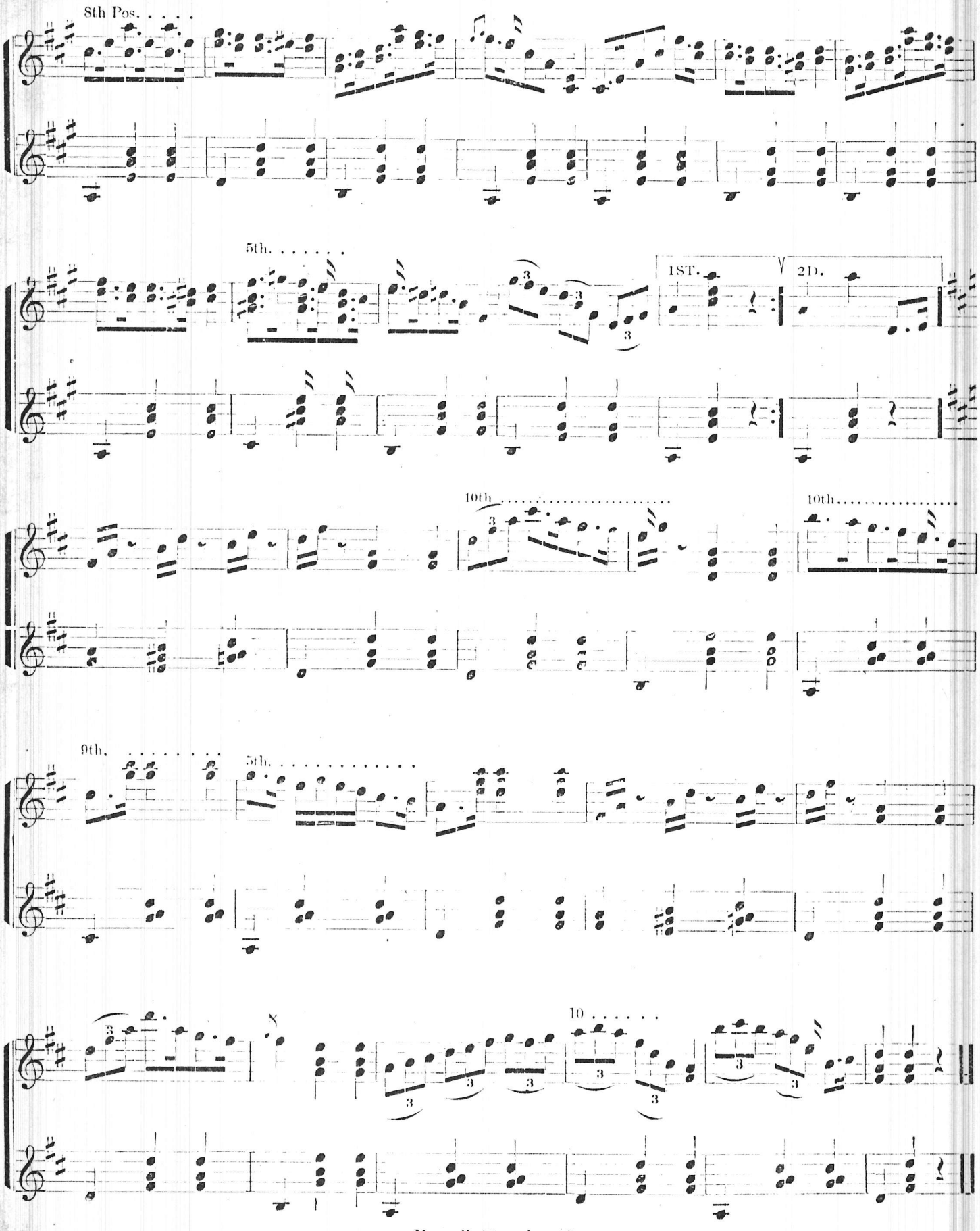
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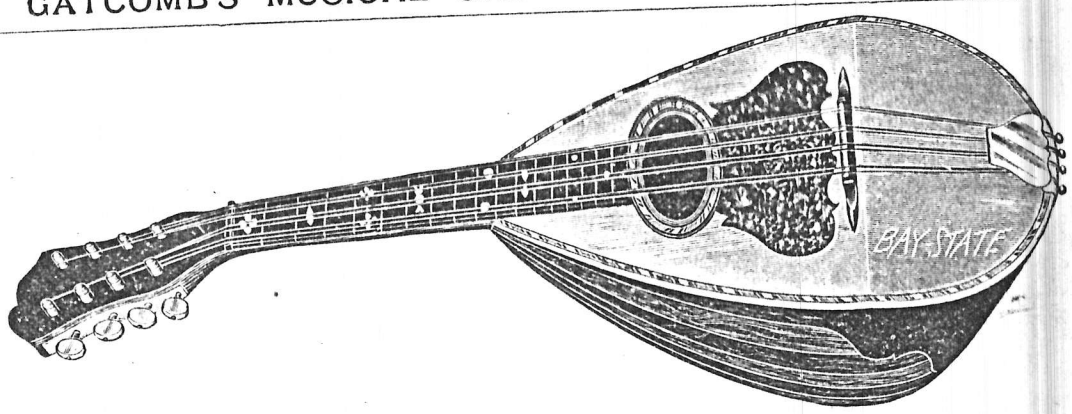

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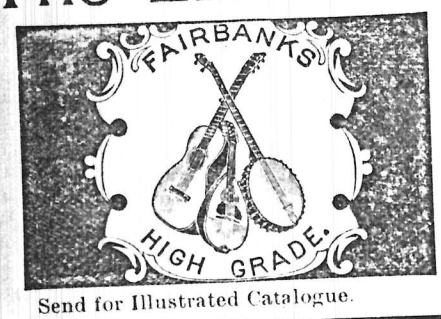

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